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The Underground

Wednesday, September 11, 2002 Volume 22, Issue 1

SAFETY BOOTS & HARD HATS MUST BE WORN ON THIS SITE.

Colour Frosh Week Photos! See page 8 for details.

Is UTSC like a toilet?

Leah Takata: Interviewed

A Paid Advertisement

A WELCOME AND WELCOME BACK
From
FOOD AND BEVERAGE SERVICES

2002-2003 will be the first of many exciting years at UTSC as we grow and expand. Our best wishes to all new and returning members of the UTSC community.

The first stage of developing new food service facilities and services began with the selection of Aramark campus Services as the supplier of cafeteria and catering services on campus. In 2002 new services will include a full service Tim Horton's franchise in the Bladen Foyer and a Pita Pit franchise in the R-Wing cafeteria. A substantial expansion of services and facilities in the H-Wing cafeteria is anticipated for the fall of 2003.

Accommodating Change

A large part of the excitement is because of the many changes quickly taking place around us on campus. The change can also lead to confusion and frustration so we all recognize that communication will be key to keeping campus services (not just food services) in tune with the needs of the campus.

Food and Beverage Services relies on the Food and Beverage Services Users Committee as a vital link with the UTSC community.
Last year's Committee was an important part of the selection of a food services contractor for the campus. As plans to renovate and expand the H-Wing facilities move forward, the Committee will provide valuable contributions to the development programme.

This year's members are:

Edward Eng	Graduate Student
Tom Walker	Residence Student
Scott Tremblay	Undergraduate Student
Preet Virdi	Undergraduate Student
Dan Bandurka	Undergraduate Student
Professor Karen Henderson	Faculty
Brigitte Macdonald	Administrative/Unionized Staff
Jim Dunsdon	Student Housing
Jack Martin	Director of Hospitality and Retail Services
Wynona Bardgett	Conference Services
Peter Smith	Food and Beverage Services

The Committee meets on a regular basis and members welcome your views and ideas.

Direct communication with Aramark Campus Services is also an important tool in the communication between food service guests and the service provider. Got a problem with a purchase? Bring it to the attention of the Aramark employees. If you are note satisfied with a purchase, Aramark guarantee a refund or replacement of your purchase.

On less specific immediate issues and concerns, Alex Khan, Aramark Food Services Director will be in the H-Wing cafeteria every Thursday from 6:00 p.m. to 7:00 p.m. ready to take questions, requests, comments and concerns and food services at UTSC.

Each week the notes and responses to issues from the one hour sessions will be posted on the notice board outside the H-Wing Cafeteria main entrance.

As the media mainstay of UTSC, The Underground will be used for passing along important information on programmes, projects and issues of interest. Next week look for information in the Underground on Meal Plans: how to avoid paying tax on food purchases and save money.

September Services Schedule

Despite the efforts of UTSC and Aramark Campus Services the Bladen Foyer Tim Horton's is not ready for the start of classes. To deal with this set-back, the following locations will offer services according to the schedule below. Updates will be provided in as timely a manner as possible.

H-Wing Cafeteria:			
Monday to Thursday	8:00 a.m. to 9:00 p.m.	Fridays	8:00 a.m. to 5:00 p.m.
Saturdays	9:00 a.m. to 5:00 p.m.	Sundays	Closed
R-Wing Cafeteria:			
Monday to Thursday	10:30 a.m. to 7:00 p.m.	Fridays	11:00 a.m. to 5:00 p.m.
Saturdays (Pita Pit Only)	11:00 a.m. to 5:00 p.m.	Sundays	12:00 p.m. to 6:00 p.m. (Pita Pit Only)

Cooperation

Food and Beverage Services and Aramark will make all possible efforts to accommodate the increased demands on the facilities and services. In return, users are asked to be co-operative and understanding of other users:
Clean up after yourself. Use the appropriate recycling and waste receptacles.
Limit the use of the cafeterias for studying outside of 11am-3pm and 4pm-7pm.
Leave the furniture set-ups in place. Obstructed aisles are a serious challenge for members of our community who rely on wheelchairs for mobility. The seating areas are laid out to accommodate the maximum number of users. If you see someone looking for a seat, take your coat and pile of books off the seat next to you and offer it.

Anytime questions come up, contact me at the e-mail below. I may not have the answer you want but at least I'll have an answer.

Peter Smith
Manager, Food and Beverage Services
UTSC
pjhsmith@utsc.utoronto.ca

The Underground

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Merika Ramundo, Patricia Ocampo, Shelly Crawford, Adam Grachnik, Sachin Hingoo

Letters and Opinions Policy

At **The Underground** we love unsolicited material, especially letters and opinion pieces. Should such material be typed or printed and delivered to **The Underground**'s snazzy portable by or before noon on the Friday prior to the desired publication date, we will more than likely print it. We kindly ask that submissions be of 800 words or less and that they include the writer's name and student number.

Submissions become the property of **The Underground** and may or may not be published at the whim of *The Editorial Board*. *The Board* reserves the right to poke fun at submissions, post them on the wall in **The Underground**'s snazzy portable (for the enjoyment of our staff and guests) or alter them in print in any way provided it is so acknowledged. By submission, authors implicitly bow down to the total editorial control of *The Editorial Board* and freely consent to the addition witty comments and criticisms (especially in the case of libelous of malicious submissions) courtesy of the snarky editors.

For a more official-sounding **Letters and Opinions Policy** contact ***undergnd@utsc.utoronto.ca***

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Cover photo: Chris McKinnon

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editorial

editorial

Welcome dear frosh! Welcome. You've heard it a zillion times already, but here it is again: Welcome. To construction, to growth, to line-ups, to overextended student services, to missing libraries and classes held in large semipermanent tents. You've surely picked a great school to attend; truly it is the meeting place of great minds. Great minds, for sure, but there is something to be said about everything else.

This is the first issue of The Underground's 22nd year of publication here at UTSC. It started as a weekly rag, with silly pictures of college antics and sports games and student government reports. A few years back, this paper went through a rough time, when the editors turned these pages to their own blatant self-promotion, and mostly what appeared herein were film reviews (they attended the screenings for free you see), some creative writing that the editorial staff liked, and an editorial that consisted of poetry: terrible poetry that could suck the life out of you, would make you cry out of sheer boredom, make you forget to ever read such a silly news-magazine again.

Last year, my predecessor, Patricia Ocampo went a long way to bring this paper back up to snuff. She put our bank accounts back in the black for the first time in years, and worked diligently to make the articles that were printed relevant to our community. I owe her a great debt, indeed we all do, fair students, because had it not been for Patricia, this paper might still be in the hands of that clique of glory-pigs.

And so, here it is: My manifesto as the brand-spanking new editor of this fine rag. I say that The Underground will not balk at pointing fingers, or giving polite criticism where such is due, making wild accusations when and where those are due. We will get to the bottom of this silly "growth" business that our UTSC Administrators keeps huffing about, we'll get the scoop on this library, we'll publish funny pictures of you in frosh uniforms, or dancing around at pubs, or looking sour-faced and studying in a cubicle that you had to fight tooth and nail for. We will lament with you the cafeteria food, the lack of study space. We'll hold this university to its word on "Positive Space," make them see it isn't just a campaign you play around with for a year, we'll push for anti-racism and anti-oppression initiatives, because despite its diversity, UTSC often lacks tolerance (just take a look at the aforementioned study cubicles.) We will be there and we will not stop hankering and prying and begging and pleading until we, until you, dear students, are satisfied. The Underground is your voice and your forum. We will no longer adhere to the restrictive prohibitions former editorial boards have placed on Opinion pieces and Letters to the Editor. I will publish anything of that ilk that we receive, with a valid name and student number; you my dears, will have a voice. We'll have UTSC by the nuts, and we won't let go until Admin. says uncle; by no means will we let go until someone is held responsible for the travesties that this school imposes on its students in the name of growth and progress and all manners of slipshod excuses. Gazebos, ARCs and Student Centres oh my! What a ride we'll have this year, dear reader.

Are you angry? We are too! Are you unsatisfied? Join the club! This paper is yours and I give it back to you. Get in. Speak up. Stay tuned.

Chris McKinnon

"There is only one thing in the world worse than being talked about, and that is not being talked about."
- Oscar Wilde

opinions

opinions

Taking Care of Business:
Isn't UTSC Like a Public Toilet?

Merika I. Ramundo

As an alumnus of UTSC and a regular columnist for The Underground I would like you to begin your school year with this analogy in mind: I liken student involvement at UTSC to the experience of choosing a bathroom stall in a public washroom. Before any more books get taken out of the Bladen Library and placed into storage, let me explain.

No one ever really wants to do their business in public bathroom stalls, in fact, I know many people at this very campus who have an aversion to stalls in general, but sometimes things just need to be done. In these rare instances, I have been witness to the microcosmic milieu that is the public washroom experience, specifically when it comes to one's choice of stall. In all my dealings with lavatories, whether it was while in line or while washing my hands, I have noticed that if people are given the choice, they never choose the first stall. It is as if there is something special waiting beyond that first stall that will make the experience so much more bearable, so much more fulfilling. Ironically enough, at the end of the day it is that very "first stall" that one would want to eat off, were it to come to that.

So what does this have to do with UTSC? UTSC is that first stall. UTSC is that pristine opportunity that lies there waiting to be tapped into. We all know that the experience here at UTSC is what we make of it. I am preaching to the converted for if you're reading this paper then you essentially want to know something about the happenings here at UTSC. Thank you. For you other skeptics, immediate concerns might outweigh long term benefits. For instance, you commuters who drive to UTSC have one objective here: to go to class and go home. Your motto is "learn and leave". Students on residence have a similar train of thought. We get to see this place 24 hours a day, even days a week. So where does that leave us? Are we all just a bunch of cave dwellers from Plato's Allegory of the Cave? Well, as the driving force behind this entity we call UTSC, students can either be shackled to the concrete, uncomfortable couches and hallway study spaces or we can escape the limitations of the cave through a long, tortuous, intellectually involved journey that will bring us to an awareness that goes beyond university schooling. Again, it is ultimately our choice.

The mural next to the Bladen Library is a perfect example of the need for student engagement with the university that serves it. It shows people breaking down barriers, breaking through the concrete in order to move towards something bigger than itself. In my time here, I have been proactive and sought out positive change in my environment. I have had my share of wins and losses. I have wanted to resist the light of the outside world but let's face it – if we are privileged enough to be getting an education, we owe it to ourselves and the future of this country to attempt to be leaders in our community both here at UTSC and in the real world. I want to leave you with a quote from my neighbour on residence Phil, who last year was a first year student, and, like me, believes in the importance of the student voice on campus. "Maybe the fact that our school is made of concrete is a good thing because it makes the people and things that go on in it so much brighter". Brighter indeed... if we let it.

Liked what you read? Want to praise us?

Send any opinions or letters to the editor to:

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or email undergnd@utsc.utoronto.ca with "Opinion" or "Letter to the Editor" in the subject line.

(By the way, you can also criticize us if you really, really, really must)

retrospective

UTSC mourns

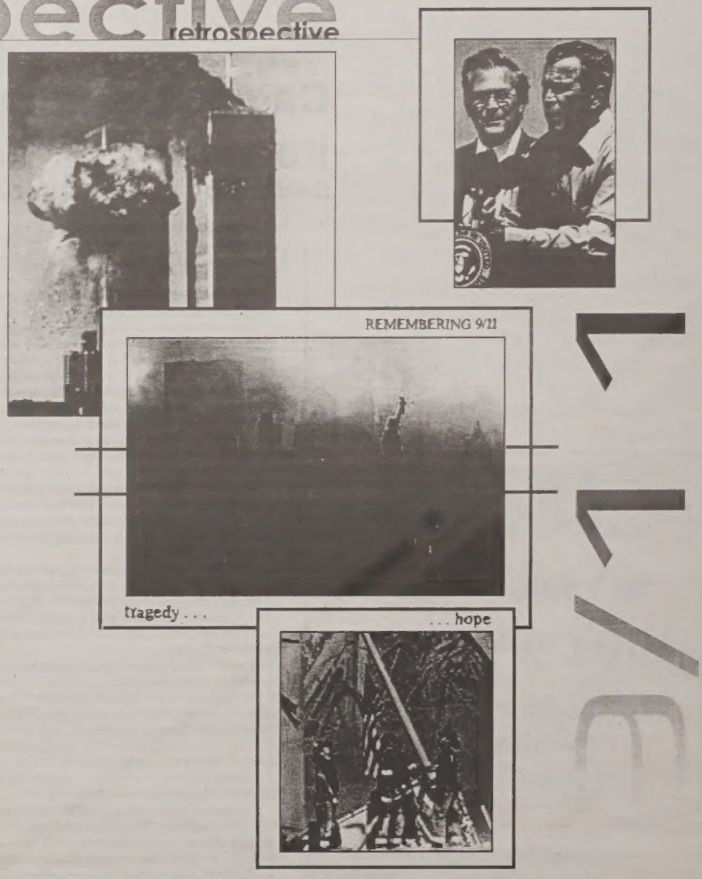
(Reprinted from The Underground, September 19, 2002)

Patricia Ocampo
Editor-in-chief (2001-2002)

On Friday, September 14, [2002] the University of Toronto at Scarborough held a memorial in the wake of the recent terrorist attacks on the United States. Principal Paul Thompson discussed the need for separating emotion from the necessary actions that must be taken. "The discourse...and the impact...of these events occur on many levels. Two of [the] prominent ones...will be the geo-political level and the horror of the human tragedy. It's important to keep these various levels separate because over the coming days there will be a multitude of different opinions about the geo-political causes, about the proper response, about the appropriate areas of blame. But despite all of those differences...on the level of the horrific human tragedy, there will be agreement. Lives were unnecessarily and brutally lost. If we don't keep these separate...we run the risk of doing a disservice to both of these areas of our contemplation and our attention."

Thompson also addressed the growing fear surrounding speculations about the United States' next moves. "Collectively, we need to ensure that this cannot happen again. We need to look at the causes, we need to debate where to go...collectively, we need to hold those responsible, fully accountable, but in doing so we need to avoid being pulled into the whirlpool of hate, violence and inhumanity that mimics the dark acts of the perpetrators."

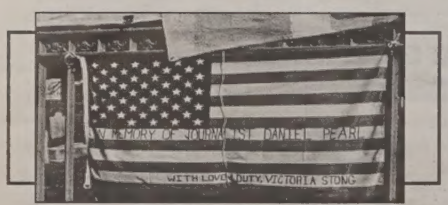
Three wicks of one candle were lit by a student, staff member and faculty member to symbolize the "identification of the faculty, staff and students of the University of Toronto at Scarborough with the lives lost and the cruel impact on those that knew them."



A Better World is Necessary

(Reprinted from The Underground, September 19, 2002)

Alex Kerner
Rise-Up! U of T, St. George Campus



The attack on American civilians last Tuesday has left the world in shock, horrified by the immensity of death and carnage caused by the attack on the World Trade Centre in New York. We send out our condolences and sympathies to the families and friends of the victims.

But we are also afraid that this horrible act of terror will be followed by further senseless violence. The United States and its NATO allies are prepared to launch a full-scale war in retaliation.

Therefore, it is important to understand the background of what happened. Why is it that so many people around the world look toward the US with contempt and hate? Why would anyone feel it necessary to commit such an act of terrorism?

Unfortunately, there are too many reasons. American foreign policy of disrespect for the will and desires of any other people has been the norm. In Iraq, over one million people have died in the last ten years as a result of US-backed sanctions. The United States has bombed innocent civilians in Lebanon, Sudan and most recently, Serbia. They have funded death squads and bloody coups in El Salvador, Nicaragua, and Chile. They have tacitly condoned the genocide of 200,000 East Timorese by Indonesia. The legacy of imperialism has left people in poverty, war, with nothing left to live for. The danger that Tuesday's attack will be used for violent ends is imminent. Already we are hearing of violent attacks against Arab youth provoked by the constant reference to "Arab terrorism." All Western countries seem prepared to go to war, only bringing about more bloodshed. We need to provide a very different answer: if we want a world of peace and justice, we need to have a world that truly prioritizes those things.

news news

Campus-wide handbook raises ire among Jewish groups

Dedication misunderstood says editor

Published: Wed-4-Sep-2002

Ian Ferguson , The Varsity

This year's edition of a popular student publication contains a controversial dedication that has angered Jewish groups on campus.

The Anti-Calendar is a summary of course evaluations—the feedback professors receive from their students every year via a paper questionnaire handed out in the last weeks of class. Published by the Arts and Science Student Union (ASSU), it has long served as a source of advice on course content.

But a passage on the inside front cover proclaims the Anti-Calendar is "Dedicated to the memory of the Innocents, Afghanistan and Palestine, murdered."

According to Terry Buckland, the editor of the Anti-Calendar, the dedication came about almost at random: "I just picked two areas of the world," he said.

"It's not just nations that fight against each other, it's not just armies that fight against each other ... it's often innocent people," said Buckland.

But ASSU has received calls from students asking if the dedication expresses sympathy only for Palestinian victims of violence.

"I think it's a horrible, horrible attempt to marginalize the Jewish community at the U of T," said Frank Dimant, executive vice-president of B'nai Brith Canada, a Jewish advocacy organization.

"This is meant to be harmful and spiteful to Jewish students," he said.

Buckland denied that the word "Palestine" was intended to exclude Jewish victims of terrorist attacks. "When I wrote it, I didn't think of it that way, I must admit. I still don't," he said. "That's not what I meant, that's not what I implied.

"It's a very simple statement to me, those innocent people have nothing to do with politics or anything."

The director of another Jewish student organization said she had received several comments about the Anti-Calendar's dedication.

"If they're going to highlight the Middle East, it should have been dedicated to all victims of terror in the Middle East," said Lisa Isen Baumal, director of Jewish campus life for Jewish Campus Services.

"How could they be selective about certain victims of terror and not others?" she asked. "I think it's going to raise a lot of eyebrows. It's not a positive thing."

Dimant agreed, adding, "It's very sad that the U of T is following Concordia University in isolating Jewish students."

Concordia University's 2001-2002 student handbook featured articles praising the Palestinian uprising. Two Concordia Student Union councillors were banned from the campus after spraying what they called "Anti-Arabophobic" graffiti on a building and allegedly brawling with campus security.

Buckland said he had received several calls complaining about the dedications. Several students told him that the Anti-Calendar should have mentioned the World Trade Center attacks.

Notice of Fall Elections

The ***Scarborough Campus Students' Union*** will be holding their annual fall elections and by-elections during the following dates:

September 17-24: Nomination Period
September 26-October 7: Campaign Period
October 8-9: Voting Period

SCSU

For more information or to pick up a nomination package, please contact SCSU in the BladenBuilding at UTSC in room B-330, or at 416-287-7047

Get Elected, Get Involved

www.utsc.utoronto.ca/~scsu

Student groups united, CFS not invited

Groups reach unanimous agreement on post-secondary issues

Published: Tue-3-Sep-2002

Adam Grachnik, Ottawa Bureau

Ten student lobby groups from across the country have unanimously released five declarations addressing post-secondary education, but the largest national group was left out of the proceedings.

At a Montreal conference, co-hosted by the Canadian Alliance of Student Associations (CASA) and La Federation Etudiante Universitaire du Quebec (FEUQ), leaders representing over 700,000 students united and called on the Liberal government to address, sky-rocketing tuition, deregulation, federal transfer payments and the inclusion of education in free-trade agreements.

However, the conference didn''t have the input of the Canadian Federation of Students (CFS) — largely because the national group wasn''t invited.

"CFS is pretty left-wing. They have some harsh statements about tuition," said CASA communications coordinator, Erin Stevenson. "We couldn''t [have] come to a consensus with them. What we wanted to achieve, [we] couldn''t have achieved."

"[Our] position on tuition is clear and non-negotiable with other groups," said Ian Boyko, CFS national chairperson. "I heard there was a request by a few schools that we be there."

"CFS is pretty excited that other student groups are starting to take on the FTAA [and] more student groups are coming onto the tuition fight. [It''s] not easy to do it by ourselves," said Boyko.

"CFS has its own forums, this wasn''t done out of spite for anyone," said James Meloche, executive director of Ontario University Student Alliance [OUSA], one of ten provincial groups attending the conference, where the declarations were released. "There will probably come a time where we can sit down with them."

The most contentious declaration, according to Stevenson, called on the Federal Government to do an independent research on the impacts of the inclusion of education in FTAA, GATS and Chapter 11 of the NAFTA.

"The general consensus was that people are against putting education on any free trade agreement," said Meloche.

"OUSA doesn''t have a written position on this, but we''re against privatization and deregulation. It weakens institutions, brings in a spectra of privatization and a two-tier system," he said.

"[If we allow] private institutions to come to Canada to set up shop, they can take public money. We''re against education in trade agreements it''s to scary a proposition," said Stevenson.

Additionally, the group called on the Federal Government to increase funding for post-secondary education, "to a level no less than the constant dollar value of the funding in 1993-94," the declaration, obtained by Canadian University Press, read.

In 1993-94, Stevenson said, the Federal Government gave the provinces $2.9 billion for post-secondary education. However, she said, when the Liberal government came to power, post-secondary education funding was lumped together with health care and social spending under the Canadian Health and Social Transfer (CHST). In 1995 $7 billion was cut from this new fund, resulting in less funding for post-secondary institutions.

Currently, the CFS estimates, the government has cut over a billion dollars out of post-secondary education since 1992.

The other three declarations called on tuition to be both affordable and regulated by the Provincial Government, for ancillary fees not to be used as a replacement of tuition and it opposed differential tuition fee levels within an institution.

Each provincial group will present the declarations to their respective provincial education ministers and CASA hopes to deliver them to Finance Minister John Manley, whom Stevenson expects to meet with in November.

Other groups attending the conference were the Nova Scotia Student Advocacy Coalition (NSSAC), New Brunswick Student Alliance (NBSA), College Student Alliance (CSA), University of Manitoba Students'' Union (UMSU), Council of Alberta University Students (CAUS), Alberta College and Technical Institutes Student Executive Council (ACTISEC) and the University of British Columbia Students'' Union (UBCS).

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FROSH 2002

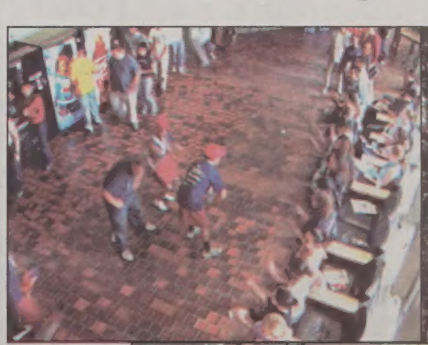
Frosh week has come and gone, but the pictures will last forever!

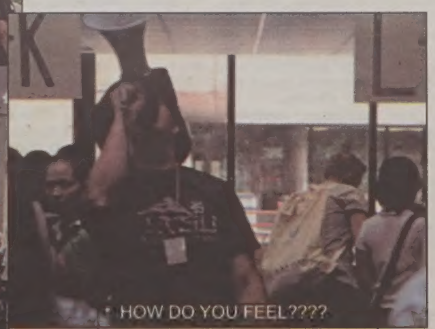
As promised, here is the special full colour pull-out section featuring Orientation 2002 in all its glory.

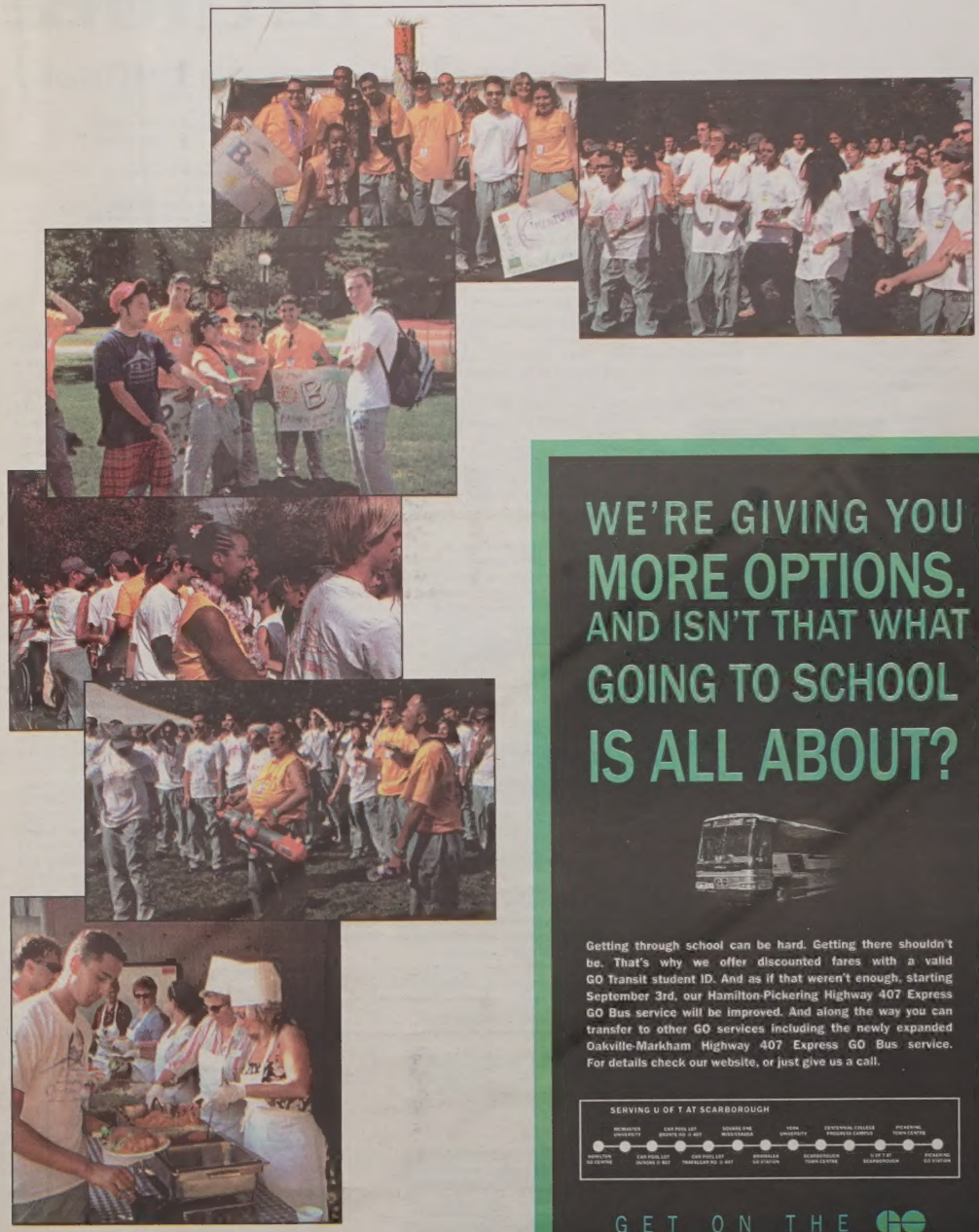
See frosh dance. See frosh run. See frosh following Jerry Ewing's every command in that ridiculous playfair...

We at The Underground are terribly glad that you survived Orientation 2002. Because really, what would the school year be without frosh? So you had a great time with your new best friends? Tell us about it. Hated every minute of it? Tell us about that too. The chanting, the marching, the water fights and all those friends that Jerry made you meet... We want to know about it.

To have your experiences recorded in the Frosh Confessional, contact The Underground at undergnd@utsc.utoronto.ca







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feature feature

A (cultural) Affair to Remember:

Leah Takata brings the world to UTSC

Chris McKinnon
Editor-in-Chief

When I find her in her office, Leah Takata is hard at work, as she always is if you chance by her "cozy" office on the third-floor of the Bladen Wing. The Cultural Affairs office is located prominently in the same hallway as the Women's Centre and the SCSU offices. And students do drop by the smallish office, where Takata, the Office's Coordinator, and up to four volunteers and co-op students are busy putting together a whole year's worth of events and public relations to bring arts and culture to UTSC and the surrounding community. "Sometimes students [coming into the office] will mistake me for an undergrad, ask me what year I'm in, what my major is..." Takata tells me, smiling. And then she has to correct them: Former Student.

"Bringing in groups that will represent the community has been really important to me."

Takata spent five years at UTSC, as an Arts Management Co-op student majoring in Art History. Her time as an undergraduate has certainly helped her get a handle on the kind of programming that suits the UTSC community. She admits that having attended UTSC for five years and having lived in Scarborough prior to that, has helped. "I guess I feel a strong connection," she says. Leah has brought large, insatiable crowds of people into the Meeting Place since she began with the Cultural Affairs Office in 1999, with events as varied as Japanese Taiko Drumming, to this years upcoming presentation of Ballet Creole.

Diversity has been something of a mandate for Takata in her programming. "One thing I'm especially proud of is to have brought in artists and performers that represent the community." Takata says. She is quick to point out that this is a personal mandate rather than that of Cultural Affairs, itself. "When I started, a lot of the [Cultural Affairs presentations] were classical repertoire. So the first thing I did was to bring in a Japanese drum group and a flamenco guitarist, *PAVLO*..." Takata is very pleased with the results of her initiatives, which are called '*Music of all Latitudes*'. "When I started, I really thought about what I would want to see here. I could program a whole year of classical/western repertoire, but, bringing in groups that will represent the community has also been really important to me." And her successes with Cultural Affairs are well documented. When the *Toronto Tabla Ensemble* visited UTSC, they brought a crowd of more than 400 people into the Meeting Place. "I really wasn't sure how they would be received. It was overwhelming to see the number of people that came out. The Meeting Place hasn't been that packed in years, maybe since Diefenbaker came for the Watts Lecture. It was really something... And I got so much feedback from students afterwards, thanking me for bringing in something that they could show their friends." When I suggest that Takata is something of a diversity warrior at UTSC, she remains humble. "I know I'm not going to make everyone happy, but, this year for instance, with the Afro-Carribean drumming and dancing, and the Korean [drumming] and traditional Arabic music: I think I'm close to hitting all the continents," she laughs.

Takata puts together another fascinating line-up of stage, dance, book readings and musical performance this year. How much does it all cost? The Cultural Affairs budget currently hovers somewhere near $11,000. When she sees my disbelief, Takata quickly interjects "I'll hear people say: 'Leah pulls rabbits out of hats!' But really, I look for help in logical places... When the Taiko drummers were coming, I approached the Japanese Embassy, and they helped fund the event." It is obvious that even with such a measly budget, Takata works hard to get things done. She jokingly says that she would drive to every public library in Scarborough to drop off her Cultural Affairs calendars and promote the events she puts on. And yet somehow I think she's half serious.

The impending opening of the Academic Resource Centre will see a new 500 seat lecture hall/auditorium added to UTSC's available space. This could mean better acoustics for Takata's events, and a whole new world of possibilities for Cultural Affairs. The multi-purpose space could house all manner of live performance and multimedia presentation, and even more culturally relevant programming for UTSC and the surrounding community.

Check out the Cultural Affairs Line-up by picking up a Calendar in Room B306, or check out the Cultural Affairs Website at http://www.utsc.utoronto.ca/~cultural/

arts

Clearing up the film festival

Keith Friedlander
Arts Editor

September means a lot of things in Toronto. Hand in hand with shortening days and back to school is the week long buzz about the Toronto International Film Festival. Already in mid-swing, this years festival is featuring 344 movies from all corners and cultures of the world, and as always the variety is too much for any one person to handle. We'll try and sum up some of the trends to be found in the festival this year and highlight some of the points of interest that will mark the 27th year of the TIFF.

Cultural

Cannes may be the largest film festival in the world, but Toronto is certainly the most diverse. Each year you can find a variety of films from dozens of countries, from six different continents. These movies aren't just highlighted and decorated movies from their homelands, but smaller and independent works as well (another niche the TIFF is known to support). The sheer mass of movies available for viewing from each part of the world makes it hard to get a full and diverse variety of showings; there's just too much to see. But the options are limitless.

Not only foreign culture, but a healthy dose of Canadian culture is to be found at TIFF as well. Every year there is a mass of films that examine the Canadian arts and try to better define the country we all share. This year the focus seems to be on cultures within our culture. Many Canadians film makers are concentrating on their immigrant heritage and how it ties to Canada. Atom Egoyan's *Ararat* explores ancient Armenian culture, from a downtown Toronto setting. Canadian filmmaker Deepa Mehta's *Bollywood/Hollywood* is already receiving praise as a love story blend of Eastern characters and dancing with Western settings.

It's fitting that as the most multi-cultural city in the world, Toronto's festival will be devoted not only to exploration of foreign culture, but also to an examination of Canadian cultural identities.

Societal

Since last year's festival was directly eclipsed by the events of September 11th, and we now sit upon the anniversary of those events. It seems inevitable that this year would bring us some films touching on the tragedy. As it it, there are actually surprisingly few films that bother to address the topic. Most notable is the film *11'09"01*, which tells the story of a man's experience on the infamous date.

There are also a number of movies dealing with art's favourite subjects; Drug abuse, sexual repression, distraught childhood, and searches for identity are looked at from new angles every year. While *Snake of June* looks at the alienation of sexual desire in Japan, *Gambling, God's and LSD* explores the effects of drugs from a more realistic standpoint. On a lighter note, *Bowling for Columbine* by Michael Moore attempts a comedic dissection of the problems of U.S. by comparing it to Canada.

Funny?

With all the serious artistic integrity and challenging viewpoints that will be flying around downtown theatres over the next week, we shouldn't forget that some movies are actually meant to entertain above all else. Don't let the odds fool you, they're outnumbered but the comedies are out there.

For instance, many would be surprised to hear that Adam Sandler will be starring in a festival movie. Paul Thomas Anderson's *Punch-Drunk Love* has Sandler as a love-stricken, hot tempered salesmen, and early comments are positive. *Shaolin Soccer*, a huge hit from Hong Kong is parody of the classic kung-fu genre, only this time, they're all playing soccer.

The comedies are out there if you look, and this may be your only chance to see some of them.

Where to go

While many people have already booked their tickets, and finding a movie that's just right for you is a long shot out of 344, it's not too late to enjoy the film festival. Advance tickets can be purchased at least one day ahead of time from the Festival Box Office at the first level of the Eaton Centre. If the shows haven't been sold out then Same Day tickets can be purchased at the theatre box office. As a last measure you can join a rush line minutes before the showings to see if there have been any cancellations. Ticket prices are $14.50 at the door for non-Gala films, which isn't so bad when you consider what everyday theatres are charging lately.

If you're interested in catching some culture, from any where in the world, of any genre or topic, keep checking your listings to see what is playing when, and check the festival website at www.bell.ca/filmfest for more details. We're lucky to have such a wonderful festival every year. Take advantage of it.

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OPTING-OUT

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OPT OUT period BEGINS Sept 9 and ENDS Oct 11

Arts and Culture discussion for those interested in management

Shelly Crawford

On September 12th, from 9:45 a.m. to 11:45 a.m., the Co-op Arts Management programme will be hosting Dirk Schuetz and Dirk Heinze, founders of the global Network for arts managers and cultural administrators as part of its annual *About Arts and Culture* guest speaker series. The Network founders are on a world tour and want to introduce their idea but also share experiences with industry professionals, lecturers and students. It could be an interesting experience for those pursuing arts management, and perhaps a rare opportunity to have questions answered.

The visitors from Germany will present their network and information resources at the University of Toronto, St. George Campus, in the Claude T. Bissel Building, Room 114. It is located one block south of the St. George subway station at the corner of St. George and Sussex. Topics will include a discussion on global networking and employment issues in Canada, Germany, Austria and Switzerland. All are welcome but space is limited, so please RSVP to crawford@utsc.utoronto.ca by September 10th.

At 5:30 p.m. on September 12, the Association of Cultural Executives (ACE) will host the Arts Management Network presenters at an O ACE IS - an informal gathering where arts managers can mingle and share information over cocktails. The featured guest will be John Brotman, the executive director of the Ontario Arts Council, who will speak about his first year in that office. The event takes place at the Multicultural History Society of Ontario (MHSO) located at 43 Queen's Park Crescent. All are welcome. Please RSVP to ccmcoop@watarts.uwaterloo.ca

If this fields interests you, and you'd like more information on the worldwide network and information resource for arts managers and cultural administrators visit http://www.artsmanagement.net/index.html

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- **SCSU, Room R-3042, U of T at Scarborough, (416) 416-287-7047**
- **Or, download all forms from the web at: www.apus.utoronto.ca**

Chemical Sister
Beth Orton 'breaks' through

Published: Tue-10-Sep-2002

Lee Laborde, Excalibur

Even the best of us has been caught agonizing over heartbreak. It gnaws at you like a million ants on a discarded lollipop, sucking your soul out like the most powerful vacuum cleaner.

Some people lock themselves away until the smell of their dirty underwear forces them back into the light. Others pick up their guitars and write the most beautifully aching songs imaginable — the kinds of songs that make you wish you were heartbroken just so you can experience that feeling of absolute nakedness and vulnerability.

"My heart has been broken quite a few times and that's alright," says Beth Orton, singer, songwriter and pioneer of her own unique "psychedelic funk soul". "It means that I'm alive. It means I'm living and I can feel and I would rather live and feel than be numb and dead before my time."

Known for her spacey work with the Chemical Brothers, Orton has created a style all her own by combining elements of trip-hop, electronic and folk music into a beautiful soundscape that takes the listener on a journey through heartbreak and redemption.

On her third album, Daybreaker, Orton takes us on a quest for something that is lost or may never have existed. That something is up to the listener to discover and lends an endearing quality to Orton's music, music that belongs to everyone.

"[Once it's released] it's not mine anymore really," said Orton about her music. "It's up to the other people who buy it, and like it, to find their own meaning. And your children, they grow up and they leave home and sometimes you have to let them just go, and songs are like that."

Once enthralled in Orton's sonic landscapes, one cannot help but feel full of life, even if her music dabbles in the more difficult matters of the heart.

"It's making something that can be quite painful into something that's actually really beautiful and like a lesson or an understanding," said Orton.

Daybreaker features standout tracks "Paris Train", "Concrete Sky" — written by ex-Smiths guitarist Johnny Marr — and the gorgeous and sedative "This One's Gonna Bruise" written exclusively for Orton by her good friend Ryan Adams.

Orton sings as if her heart is her voice box, and every word that soars from her mouth connects with your soul in a way that only your own heart will understand.

When asked whether she writes specifically about her own experiences, Orton hesitates. "No, I wouldn't necessarily. And if I did I'd hide it so well you'd never know," she laughs. "To be honest, I do. There are parts of me, little chunks of me in there and everywhere".

Orton says that she would rather have singer/songwriters sing from their own experiences to some degree as opposed to professional songwriters.

"[Professional songwriters] have the objectivity to write how they see people feeling, but maybe sometimes some of those songwriters are actually void of much feelings themselves," said Orton. "Those sorts of songwriters scare me to hell and back".

Music, done in a good way, acts as a conduit to channel the most hurtful and most glorious of feelings into a steady stream of consciousness that gives one's body that jolt of life it never knew it was missing.

"When I hear a piece of music I am moved. It's palpable. I can feel it in my body, in myself, in my every sense and there isn't much that can do that and touch those places," she said.

"I see music as much as I hear it. It's like a soundtrack for life to live by. It feels good to feel bad."

If Beth Orton is writing my music then it most certainly does.

Weekly Haiku

by Sachin Hingoo

When making Pop Tarts
Always toast on low settings
The filling leaks out.

Swinging on the Vines

Abum: ***Highly Evolved***
Band: **The Vines**
Producer: Justin Stanley
Rating: ★★★★☆

Meg Hurley

Australian based rock band, The Vines, are the talk of England right now and are slowly burning up the charts across Europe and beyond. The band's debut album *Highly Evolved* is a record that is so rugged, exciting and overflowing with potential that a new hype has surrounded the genre of rock music. The band's new and stimulating edge has made a splash in the rock music scene. The Vines' lyrics are rich with images and the band is able set a tone of depth and soul through its phenomenal lyrics and accompanying acoustic and drums. The soul-stirring guitar and drums played by Patrick Matthews and Dave Olliffe create a signature sound that keeps you on the edge of your seat until the final song of the album. If you are a rock fan, it's a must that you pick up a copy of The Vines' newly released and highly evolved album.

The title track is addictive and distinctively interprets the reality of a modernised world. Vocalist Craig Nicholls starts off the album with a voice capable of various dynamics, from screaming to a soft whisper resulting in spectacular effect. Through the first song of the album the band proves that their sound is a sophisticated hybrid of earlier forms of rock. This is a song that makes you hear, not just listen, and feel the rich emotions of the writer. It exhibits similar talent of Nirvana, but the songs are delivered with much more energy and inspiration.

Instead of cashing in solely on the first track, which is admittedly a great sound, the band continues to gain momentum with the rest of their album. "Autumn Shade" is a uniquely slower paced song that acts as a relief to the electrifying and exotic tracks. With a combination of soft guitar, soothing vocals and real lyrics "Autumn Shade" is a warm up song that eases you into the rest of the album without hitting you over the head right away.

The album picks up the pace with "Outtathaway" which is a perfect mix of fast guitar, hammering drums and loud vocal. Although the drums and guitar mix together to produce an interesting sound, the vocal talent is questionable. The song could have been more effective if the lyrics were not entirely screamed. The album continues in the fast lane with their wildly exciting song "Sunshinin". This is a very fast paced and stimulating song with steam-rolling guitars that makes you feel like screaming at the top of your lungs.

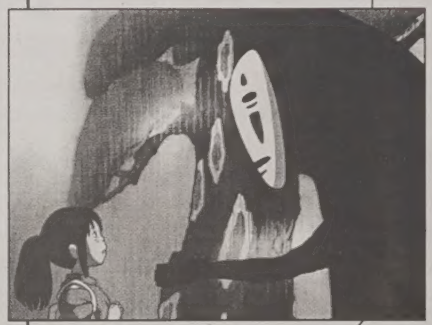
The highly energized album mellows out a bit with "Homesick", a song that is a bizarre mix between The Beatles and Nirvana. This is a unique song, to say the least. With only a short rest, the album continues with another untamed song called "Get Free". Although lyrical sophistication is lacking, the song is a catchy cyclone of melody. The album's finale is a stoner epic, called "*1969*" that describes an evidently great high. This song burns you out from the highly shocking roller coaster of an album.

The Vines' debut album is a compilation of an assortment of songs. The Vines' superb eclectic mix of music creates an album that is rarely lagging or monotonous. The band members are still in their twenties so they still have plenty of time to perfect their sound. *Highly Evolved* is in stores now.

A child's adventure for all ages

Film: ***Spirited Away***
Genre: Animated adventure
Starring: Daveigh Chase, Suzanne Pleshette, Lauren Holly
Director: Hayao Miyazaki
Produer: Studio Ghibli
Rating:★★★★☆

Keith Friedlander
Arts Editor



Disney has always been known for animated films that, while directed towards children, can be enjoyed by all age groups. Thus, it seems only appropriate that Walt Disney Studios produced and directed the English dubbed version of *Spirited Away*. But *Spirited Away* isn't like most children's stories Disney has presented in the past. Originally released last year in Japan, *Spirited Away* is the latest creation of Hayao Miyazaki and Studio Ghibli (famed for *Princess Mononoke, Grave of the Fireflies, Kiki's Delivery Service*). As such it has the style of strong content Japanese animation is known for. The award winning movie is a fairytale aimed equally at all audiences.

The story follows the adventure of Chihiro (Daveigh Chase, *Lilo and Stitch*), a ten year-old girl, moving to a new home with her parents. After making a wrong turn the family happens upon an abandoned temple at the end of a wooded trail. When Chihiro's reckless parents drag her through the temple's entrance and into the hidden land that lies beyond it's gates, she finds herself trapped in the spirit world. Now little Chihiro must find a way to save her parents and get by in a world of strange and curious spirits. Caught in the service of Yubaba, a nasty witch who runs a bathhouse for spirits on holidays, Chihiro has to face many off-setting encounters and challenges on her path to finding her way home.

Watching this movie, many people will draw parallels to *Alice in Wonderland*. Not only does it star a young girl lost and alone in a magical world of bizarre, unique and often intimidating characters, but it shares an atmosphere that is as enchanting at times as it is unnerving. Also like *Alice*, the threats and encounters of the spirit world are so strange and imaginative that they seem like something dreamed up from the imagination of a ten-year old. Chihiro is lost in a child's bad dream, where everything is alien and larger then herself.

Unlike Alice however, Chihiro is a much more interesting heroine. Level-headed and cautious, she is drawn into the spirit world not by her curiosity but by her brash (and almost negligent) parents. Rather then being swept along through the world, Chihiro struggles against her conflicts as she attempts to get home. Miyazaki presents a strong character the audience can actually root for, and empathise with her loneliness and fear. The colourful world of a child-like mind is beautifully depicted in many of it's wonders, but with the hard edged style of Japanese animation, it reminds us why we found these kinds of things frightening when we were younger. Chihiro's growing courage throughout the movie is heartening to see.

Another wonderful quality of the film is the growth of Chihiro's friendships. With nearly every conflict Chihiro makes a friend out of the very person she was scared of. As the spirit world becomes more and more familiar, it seems less threatening, but still there remain dangers for Chihiro and her friends to face, and still she keeps her sights set on saving her parents and returning home. What follows is a warming story of friendship as Chihiro tries exhaustively to help her friends while still trying to save herself.

As should be expected from the veteran studio, Studio Ghibli's art and animation is excellent, with an effective dramatic style. Some might be disappointed that the film festival and theatre release has been dubbed in English rather then given subtitles. Despite this preference of purists, Disney did an above average job with the dubbing. Usually the Japanese voice acting in anime is better then the dub, but with a cast of talented voices the English acting is effective and little is lost in the transition.

Spirited Away will be making it's premiere at the Toronto International Film Festival this week and will be released in select theatres on September 20. It's rated PG for strong content some children will find frightening, but is still a movie for all ages. The most imaginative movie in years, *Spirited Away*'s presentation will capture the interest of those who watch it, and it's touching and innocent story will have a broad appeal.

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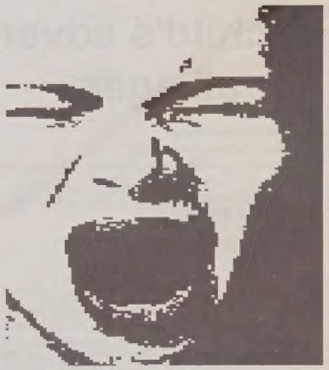

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The Underground

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